INDUCTION.

Warkworth. Before Northumberland's Castle.

Enter RUMOUR*, *painted full of Tongues***

RUM. Open your ears; For which of you will stop
The vent of hearing, when loud Rumour speaks ? .

2 *Enter* RUMOUR.] This speech of Rumour is not inelegant or unpoetical, but it is wholly useless, since we are told nothing which the first scene does not clearly and naturally discover. The only end of such prologues is to inform the audience of some facts previous to the action, of which they can have no knowledge from the persons of the drama. JOHNSON.

3 —RUMOUR, *painted full of* TONGUES.] This the author probable drew from Holinshed's Description of a Pageant, exhibited in the court of Henry VIII. with uncommon cost and magnificence : " Then entered a person called *Report,* apparelled in crimson sattin, *full of toongs,* or chronicles." Vol. iii. p. 805.
This however might be the common way of representing this personage in masques, which were frequent In his own times.

T. WARTON.

Stephen Hawes, in his Pastime of Pleasure, had long ago exhibited her *(Rumour)* in the same manner :

" A goodly lady, envyroned about
'* With *tongues* of fire.'*

And so had Sir Thomas More, in one of his Pageants :

44 *Fame* I am called, merveyle you nothing
" Thoughe with *tonges I* arn compassed all rotmde."

Not to mention her elaborate portrait by Chaucer, in The Booke of Fame: and by John Higgins, one of the assistants in The Mirror for Magistrates, in his Legend of King Albanacte.

FARMER.

In a masque presented on St Stephen's night, 1614. by Thomas Campion, *Rumour* comes on in a skin-coat/W/ *of* wingecl *togues.*